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ton Forest, Wyoming (acres) 829,440; 38. The Cascade Range Forest, Oregon (acres) 4,492,800.

National Military Parks: 1. Chickamauga and Chattanooga; 2. Gettysburg; 3. Shiloh; 4. Vicksburg.

National Parks: 1. Yellowstone Park. 2. Yosemite; 3. Sequoia; 4. General Grant; 5. Hot Springs Reservation.

Soldiers' Homes: 1. National Soldiers' Home, Washington, District of Columbia.

National Homes for Disabled Volunteer Soldiers: 1. Eastern Branch, Togus, Maine; 2. Western Branch, Leavenworth, Kansas; 3. Pacific Branch, Santa Monica, California; 4. Northwestern Branch, Milwaukee, Wisconsin; 5. Danville Branch, Danville, Illinois; 6. Marion Branch, Marion, Indiana; 7. Central Branch, Dayton, Ohio; 8. Southern Branch, Hampton, Virginia; 9. Mountain Branch, Johnson City, Tennessee.

NEWS REPORT TO BRUSH AND PENCIL.



TRENCHANT CRITICISM OF J. PIERPONT MORGAN

A recent cablegram from London declares that J. Pierpont Morgan has paid more than \$3,000,000 for paintings and antiques in the last three months. So the best informed Art dealers assert positively. Mr. Morgan's costliest single purchase during this time was Sir Thomas Lawrence's "Portrait of Miss Farren," the Countess of Derby. For this picture Mr. Morgan paid the unparalleled sum of \$200,000, just double the price ever paid before for a Lawrence.

This portrait was sold for \$444 in 1863, and for \$11,250 in 1897. It was in the possession of Ludwig Neumann, himself a millionaire, and although it is the most beautiful and decorative of all Lawrence's portraits, he could not resist the financial temptation Mr. Morgan held out. English collectors shake their heads over the price and insist that by no possible method of valuation can the Lawrence be worth more than half of the \$200,000 paid for it. The correspondent asked one of the most expert judges of Art works who owns one of the most perfect collections in Europe, and who knows Mr. Morgan well, whether the New Yorker really understands and appreciates the works of Art he buys. The answer was:

"Mr. Morgan has neither taste nor knowledge in Art. His acquisitions are made in exactly the same spirit that incited his countryman, Barnum, to search for freaks. Mr. Morgan hears that such or such a picture is the best by a master who happens to be the fashion, and he directs a dealer to secure the picture. His method of buying is well known in the Art world. He learns what is the best price ever paid for a

work by the same painter, and, knowing this, orders his agent to offer a much larger price for the work he wishes to acquire, and usually gets it.

"I know that Mr. Morgan offered \$200,000 straightaway for the Miss Farren portrait. Mr. Neumann tried to raise the price to \$250,000, but Mr. Morgan refused it, thinking doubtless he had reached the limit.

"If he was a man who delighted in looking at and living with his pic-



HANDS OF GRACE AND BEAUTY
From a Photograph

tures and his antiques, one could sympathize with him, even in his folly. But once a picture comes into his possession, he takes no further interest in it. It will lie probably for a couple of years atop a pile of other rare and costly works at his house at Prince's Gate, or be stored in Kensington Museum.

"As to Mr. Morgan's knowledge of Art — if all his worldly possessions depended on it, he could not distinguish to-morrow between any object of the Louis XV. period and one of the Louis XVI. His prodigality has utterly disorganized the Art market by placing values on an absurdly high basis. If he ceased to buy to-morrow, prices would topple, and other millionaires who have been following his lead would find that the value of many of their acquisitions had depreciated by one-half."



HANDS INDICATIVE OF STRENGTH—ETCHING
By Frederick C. Stahr



The note of bitterness in this criticism is sounded, too, by other important collectors, who will not, or can not, pay the prices Mr. Morgan gives, and to whom, therefore, the market for really fine objects is closed practically. An offer which was dazzling in the ante-Morgan day is despised now. Mr. Morgan seems to know that his financial transactions in Art are becoming notorious, for he exacts a solemn pledge of secrecy from all concerned in them.

King Edward takes an interest in the man who spends millions on his one hobby. His Majesty would like to attach Mr. Morgan to his entourage in the same fashion he has added Sir Ernest Cassel. But the American never responds to the royal advances, and, whenever possible, refuses invitations to meet the King. Sir Ernest Cassel, according to a story going the rounds, told Mr. Morgan recently that his Majesty desired to see his collection at Prince's Gate.

"His Majesty is welcome any morning before luncheon," the monarch of finance replied. Of course, that the host should fix the time for a royal visit is utterly opposed to court etiquette. But Mr. Morgan had his way, for the King visited him one morning and passed an hour admiring his collection, or as much of it as is visible.

His friends say Mr. Morgan's ambition is to install all his pictures and antiques in the New York Museum of Art, and so send down his name to posterity in the same way as the Hertford House collection in London perpetuates the name of Wallace.

But the increase in the price of Art works, mainly due to Mr. Morgan's own extravagance, can be measured by the fact that in the last three months he has expended more than the whole Wallace collection, undoubtedly the finest of its kind in the world, cost three generations of the Hertford and Wallace families. Moreover, it is estimated that at "Morgan prices," John D. Rockefeller's whole fortune could not buy the 600 first-rate objects of which the Wallace collection consists.

R. C.

